

List of Works

Yuko Kurahashi

PUBLICATIONS:

Books

[*The Interdisciplinary Theatre of Ping Chong: Exploring Curiosity and Otherness on Stage*](#), McFarland, 2020

Multicultural Theatre, First Edition, Kendall/Hunt Publishing Co., 2006.

Multicultural Theatre, Preliminary Edition. Kendall/Hunt Publishing Co., 2004.

Asian American Culture on Stage: The History of the East West Players. Garland Publishing Inc. July 1999.

Articles/Book Chapters

["#BlackLivesMatter: Intersectionality, Violence, and Socially Transformative Art,"](#) *The Seneca Falls Dialogues Journal*, 5 (2019) (co-written)

"Ping Chong: An Artist, Storyteller, and Activist" in *Great North American Stage Directors Volume 7*, Elizabeth LeCompte, Ping Chong, Robert Lepage, edited by David Saltz (volume editor) Bloomsbury Academic, upcoming.

["Celebrating the 'Historical' Community through Different Voices: Ping Chong and Talvin Wilks's 'Women of the Hill.'" Continuum: a Journal of African Diaspora Drama, Theatre and Performance](#) 3, no. 1 (2016):1-20. *Continuum's* acceptance rate is about 45-50%)

["Stories In and Outside DNA: Deborah Zoe Laufer's, *Informed Consent*."](#) *Native American and Indigenous Studies*. 3, no.1 (Spring 2016):116-129. (*Native American and Indigenous Studies'* acceptance rate is 25-30%)

["A Comparative Analysis of Three Plays on Disasters: *Omnium Gatherum*, *Carried Away on the Crest of a Wave*, and *Radio 311*."](#) *Text and Presentation* 11 (Spring 2014):192-208. (*Text and Presentation* acceptance rate is 30%)

["Personal Collage Project for an Introduction to Theatre Class."](#) *Social Justice and Pedagogy* edited by Kenneth Cushner and Joanne Kilgour Dowdy, 133-136. Lanham, Maryland: Rowman Littlefield Publishers, 2014.

["Finding, Reclaiming, and Reinventing Identity through DNA: *The DNA Trail*."](#) *The Japanese Journal of American Studies*, 23 (2012): 285-303.

["Autobiographical Report: Presenting Your Research Suing the First-Person Narrative"](#) in *Teaching Drama in the Classroom*, edited by Joanne K. Dowdy and S. Kaplan, 11-12. Rotterdam, Netherlands: Sense Publisher, 2011.

[“Hunter-Hunted: An Engagement Exercise.”](#) in *Teaching Drama in the Classroom*, edited by Joanne K. Dowdy and S. Kaplan, 185-186. Rotterdam, Netherlands: Sense Publisher, 2011.

[“Ping Chong’s Postcolonial Historicism and Theatricalism: *Pojagi*”](#) in *The East-West Quartet. Text and Presentation*. 6 (2010): 129-140.

[“Terrence Spivey”](#) *American Theatre Magazine*. (February 2009): 42-45.

[“Search for Home and Identity: Ping Chong and Michael Rohd’s *Undesirable Elements—Berlin*.”](#) *M/MLA Journal* 38, no.1 (2005): 85-100.

[“Theatre as the Healing Space: Ping Chong’s *Children of War*”](#) in *Studies in Theatre and Performance* 24, no.1 (2004):23-36. Republished in *Refugee Performance*, edited by Michael Balfour, 247-260. London, UK:Intellect, 2013.

[“Creating a Tapestry of Voice and Silence in Michiko Ishimure’s *Kugai jodo \(Paradise in the Sea of Sorrow\)*”](#) in *Journal of Narrative Theory* 33, no.3 (2003):315-334.

[“Crossings: A Communal Journey of Catholic Immigrants in Los Angeles”](#) in *Theatre Forum* 22(2003):37-44.

Performance and Book Reviews

Newspapers

- [Review of *The Merchant of Venice*](#) (Case Western University/Cleveland Play House), Play Shakespeare.com, November 2019.
- [Review of *Julius Caesar*](#) (Great Lakes Theater), Playshakespeare.com, October 2019.
- [Review of *The Taming of the Shrew*](#) (Great Lakes Theater), PlayShakespeare.com, April 2019
2018. [Review of *Antony and Cleopatra*](#) (National Theatre, London), PlayShakespeare.com, November
- [Review of *Actually*](#) (San Diego Repertory Theatre), *San Diego Free Press*, November 2018.
- [Review of *Fade*](#) (Moxie Theatre, San Diego), *San Diego Free Press*, October 2018.
- [Review of *Othello*](#) (Shakespeare’s Globe, London), Playshakespeare.com, October 2018.
- [Review of *The Jungle*](#) (Good Chance Theatre, London) *San Diego Free Press*, September 2018.
- [Review of *King Lear*](#) (Chichester Festival Theatre at the Duke of York’s Theatre, London), PlayShakespeare.com, August 2018.
- [Review of *The Loneliest Girl in the World*](#) (Diversionsary Theatre, San Diego), *San Diego Free Press*, June 2018.
- [Review of *Madres*](#) (Moxie Theatre, San Diego), *San Diego Free Press*, June 2018.
- [Review of *Flying Solo*](#) (San Diego Repertory Theatre), *San Diego Free Press*, June 2018
- [Review of *Macbeth*](#) (Great Lakes Theater, Cleveland), PlayShakespeare.com, April 2018.
- [Review of *Flint*](#) (Purple Rose Theatre, Chelsea, Michigan) *San Diego Free Press*, February 2018.
- [Review of *Hershey Felder as Irving Berlin*](#) (San Diego Repertory Theatre) December 2017.
- [Review of *A Midsummer Night’s Dream*](#) (Great Lakes Theater, Cleveland), PlayShakespeare.com, October 2017.
- [Review of *Alaxsxa/Alaska*](#) (Ping Chong+Company), *San Diego Free Press*, October 2017.
- [Review of *Ironbound*](#) (Moxie Theatre, San Diego), *San Diego Free Press*, September 2017.

[Review of *Roz and Ray*](#) (San Diego Repertory Theatre), *San Diego Free Press*, September 2017.
[Review of *The Winter's Tale*](#) (Ohio Shakespeare Festival), PlayShakespeare.com, August 2017.
[Review of *As You Like It*](#) (Ohio Shakespeare Festival), PlayShakespeare.com, July 2017.
[Review of *The Revolutionists*](#) (Moxie Theatre, San Diego), *San Diego Free Press*, June 2017.
[Review of *Collidescope 3.0*](#) (Ping Chong + Company, Wake Forest University, February 2017)
San Diego Free Press, June 2017 (Reprinted from the article originally published by HowlRound)
[Review of *Macbeth*](#) (Shakespeare Theatre Company, DC), PlayShakespeare.com, May 2017.
[Review of *Smart People*](#) (Arena Stage, DC), *San Diego Free Press*, May 2017.
[Review of *The Comedy of Errors*](#) (Ohio Shakespeare Festival), PlayShakespeare.com, April 2017.
[Review of *Hamlet*](#) (Great Lakes Theater, Cleveland), PlayShakespeare.com, April 2017
[Review of *Firepower*](#) (Detroit Repertory Theatre), *San Diego Free Press*, March 2017.
[Review of *Blue Door*](#) (MOXIE, San Diego), *San Diego Free Press*, February 2017.
[Review of *Altar Boyz*](#) (Coronado Playhouse), *San Diego Free Press*, February 2017.
[Review of *Our Great Tchaikovsky*](#) (San Diego Repertory Theatre), *San Diego Free Press*, February 2017.
[“A Performance for Social Justice: The Life and Times of Patricia Prewitt”](#) (St. Lou Fringe Festival), *San Diego Free Press*, February 2017.
[Review of *IN THE VA VA VOOM ROOM*](#) (Diversionary Theatre, San Diego, CA), *San Diego Free Press*, January 2017.
[Review of *Romeo and Juliet*](#) (Shakespeare Theatre Company, DC), PlayShakespeare.com, October 2016.
[Review of *Twelfth Night*](#) (Great Lakes Theater, Cleveland), PlayShakespeare.com, October 2016.
[Review of *JUNK: The Golden Age of Debt*](#) (La Jolla Playhouse, La Jolla, CA), *San Diego Free Press* August 2016.
[Review of *Richard III*](#) (The Independent Shakespeare Company, Los Angeles, CA), PSC, July 2016.
[Review of *Maestro*](#) (The San Diego Repertory Theatre, CA), *San Diego Free Press*, July 2016.
[Review of *Macbeth*](#) (The Old Globe, San Diego, CA), July 2016, PSC
[Review of *The Last Tiger in Haiti*](#) (La Jolla Playhouse, CA), July 2016, *San Diego Free Press*, July 2016.
[Review of *The Taming of the Shrew*](#) (Shakespeare Theatre Company, DC), PSC, June 2016.
[Review of *Ring of Fire*](#) (CATCO, Columbus) *Columbus Underground*, June 2016.
[Review of *Love's Labour's Lost*](#) (Great Lakes Theater, Cleveland) PSC, May 2016.
[Review of *The Winter's Tale*](#) (Shakespeare's Globe, London, UK) PSC, April 2016.
[Review of *Hamlet*](#) (Royal Shakespeare Company, Stratford-upon-Avon) PSC April 2016.
[Review of *King Lear*](#) (Great Lakes Theater, Cleveland), Play Shakespeare.com (PSC) October 2015.

Juried or peer-reviewed Journals

[Review of *A View from the Bridge*](#) (Mad Cow Theatre, Orlando, Florida) *Arthur Miller Journal* 13.2 (Fall 2018):191-195.
[Review of *All My Sons*](#) (The Repertory Theatre of St. Louis) *Arthur Miller Journal* 13.1 (2018):90-97.
[Review of *Ajax in Iraq*](#) “Two Tragic Worlds of Soldiers: Not Man Apart Physical Theatre Ensemble’s *Ajax in Iraq*.” *Didaskalia* 13 (2016–2017): 74-75. <http://didaskalia.net/issues/13/12/>
[Review of *Collidescope 3.0*](#) (Ping Chong + Company, Wake Forest University, February 2017), *HowlRound*, May 2017.

- Review of *Objectively Reasonable* (Playwrights Local, Cleveland OH, August 2016), *Continuum* (originally published in *HowlRound*, November 2016),
[Review of *Objectively Reasonable*](#) (Playwrights Local, Cleveland, OH, August 2016),
HowlRound Journal, November 2016.
[Review of *Informed Consent*](#) (Off Broadway Production), *Theatre Journal* 68, no.2 (2016):283-286.
[Review of *Beyond the Horizon*](#). *Laconics* (Eugene O'Neill Society's Official Newsletter) 9 (June 2014).
[Review of *Love in Afghanistan*](#). *Theatre Journal*, 66, no.2 (April 2014):270-272.
[Review of *A Midsummer Night's Dream*](#). *Theatre Journal*, 64.4(2011): 464-465.
[Review of *Medea Didaskalia* 8, no.16 \(2011\):104-108.](#)
[Book Review of *Suzan-Lori Parks*](#) by Deborah R. Geis. *African American Review*. 43.4 (2010).
[Book Review of *In the Public Eye* by Joanne Kilgour Dowdy. *Trinidadian Guardian* 4 October 2009.](#)
[Review of the First Asian American Theatre Festival](#). *Theatre Journal*, 60.2 (2008): 283-285.
[Book Review of *Codifying the National Self: Spectators, Actors and the American Dramatic Text*](#)
 by Barbara Ozieblo and María Dolores Narbona-Carrión. *Theatre Journal*, 60.1 (2008): 160-161.
[Review of *Native Voices*](#). *Baylor Journal of Theatre & Performance* 4.1 (2007):167-170.
[Review of *The Crucible*](#). *Arthur Miller Society Journal* 2.1 (2007):77-79.
[Review of *CATHAY: Three Tales of China*](#), *Theatre Journal* 58.4 (2006): 683-684.
[Book Review of *The Past as Present in the Drama of August Wilson*](#) by Harry J. Elam, Jr. *African American Review* 39, no.3 (2005):479-80.
[Review of *Long Day's Journey into Night*](#). Ensemble Theatre, Cleveland. The Official Website of the Eugene O'Neill Society. April 2005.
[Review of *OBON: TALES OF RAIN & MOONLIGHT*](#), *Theatre Journal* 56.3. (2004): 484-87.
[Review of *South Pacific*](#), *Theatre Journal* 55.3 (2003): 536-38.

Non-theatre Articles in Newspapers

- ["Rediscovering Japan; The Tsukiji Market"](#) *San Diego Free Press*, July 2017.
["Rediscovering Japan: Keio University"](#) *San Diego Free Press*, July 2017.
["Working with 'New Americans': Catherine Holmes' Speech at the Women's Leadership Symposium at Kent State University"](#) *San Diego Free Press*, March 2017.
["National Report: The Clinton-Kaine Campaign Checks In From Kent, Ohio"](#) *San Diego Free Press* September 2016.

Biographical Articles

- ["Ping Chong"](#) in *Encyclopedia of Multiethnic American Literature*. Greenwood Press. 2005, 456-457.
["Amy Hill"](#) in *Asian American Playwrights: A Bio-Bibliographical Critical Sourcebook*, edited by Miles X. Liu, 98-102. Westport, Connecticut: Greenwood Press. 2002.
["Denise Uyehara"](#) in *Asian American Playwrights: A Bio-Bibliographical Critical Sourcebook*, edited by Miles X. Liu, 334-339. Westport, Connecticut: Greenwood Press. 2002.

Program Notes (Professional) and Other Publications

Price by Arthur Miller. Translated by Ken Kurahashi. Mingei Theatre Company July 2008
Sisters Matsumoto by Philip Gotanda. Mingei Theatre Company, July 2002.
“Koharu,” *COOL Magazine* (NYU), 2013. [English Version](#)/ [Japanese version](#).

Documentary Film

- [*The Making of BLIND NESS* \(2009\)](#)
- [*The Making of Beyond the Mirror* \(2009\)](#)

Awards and Recognitions

Mothers, Mentors, Muses, Kent State University, March 2016.

Make a Commitment Award, KSU Office of Experiential Education and Civic Engagement, 2014

CONFERENCE PRESENTATIONS (2002-Present, Juried)

International

“Ping Chong’s *CATHAY*” International Federation for Theatre Research, Shanghai, China, July 2019.

“Cross-disciplinary Research in the South: Weaving a Tapestry of Theatre, History and Art” The 80th Anniversary of Suan Sunandha Rajabhat University (SSRU) and the “International Conference on Innovation, Smart Culture and Well-Beings,” Bangkok, Thailand, November 2018. (Paper published in its Conference Proceedings)

“Voices of the Insiders and Outsiders: Ping Chong + Company’s Two Projects *ALAXSXA\ALASKA*” IFTR (International Federation for Theatre Research, Belgrade, Serbia, July 2018.

“Voices in Unstable Geographies: *Cry for Peace* and *Beyond Sacred*.” [IFTR \(International Federation for Theatre Research\)](#), São Paulo, Brazil, July 2017.

“A General Education Course and Its Role in Culture and Society: A Case Study of the Art of the Theatre at Kent State University.” Annual Conference of the [Japanese Society for Theatre Research](#), Keio University, Hiyoshi Campus, Japan, June 2017.

“Proletariat Drama during the Taisho-Democracy Period in Japan.” [IFTR \(International Federation for Theatre Research\)](#), Hyderabad, India, July 2015.

“Locality, Community, and Sociocultural Layers of Ningyo Jōruri: How the Tradition of Japanese Puppet Theatre (Ningyo Jōruri) is Maintained by Three Companies with Different Traditions, Resources, and Commitments.” IFTR (International Federation for Theatre Research), University of Warwick, Coventry, UK, July 2014.

“Different Routes and their intersections in Contemporary Japanese Theatre: Shingeki, Theatre of the Absurd, and Experimental Theatre from the 1950s-1970s.” IFTR (International Federation for Theatre Research), Barcelona, Spain, July 2013.

“Breaking the Boundaries between the Community and ‘Professional’: Tatsuzo Matsutani 松谷辰造 (1892-1971) and his Family’s Contributions to the Ningyo Jōruri World.” (人形浄瑠璃) IFTR (International Federation for Theatre Research), Osaka, Japan, August 2011.

“Ping Chong and Modern Dystopia: Chong’s Theatrical Works in the 1970s and 1980s.” IFTR (International Federation for Theatre Research), Munich, Germany July 2010.

“*Beyond the Mirror*: Telling the Afghans’ Story through Theatre.” International Federation for Theatre Research (IFTR), Lisbon, Portugal, July 2009.

“*Cocktail*: Ping Chong’s Multimedia Storytelling about Dr. Krisana Kraisintu—the pioneer of the HIV capsules in Thailand.” Story Telling Conference. Krakow, Poland, November 2007.

“Traditions, Humanity, and Globalization in Ping Chong’s *CATHAY: Three Tales of China*” IFTR (International Federation for Theatre Research), Helsinki, August 2006.

“*BLIND NESS*: A Dramatization of Joseph Conrad’s *Heart of Darkness* with Ping Chong’s Original Script on King Leopold II.” International Conference, [The Joseph Conrad Society](#) (UK), London, July 2004.

“Making and Acting New American Drama: Ping Chong’s *BLIND NESS: The Irresistible Light of Encounter*.” [International Conference on American Theatre and Drama](#), Malaga, Spain, May 2004.

“Search for Home and Identity: Ping Chong’s *Undesirable Elements—Berlin*.” [The ASCA](#) (Amsterdam School for Cultural Analysis) Conference. Amsterdam, Holland, March 2004.

“Interdisciplinarity and Interculturalism in Asian American literature and Theatre Courses.” [The ACLA](#) (American Comparative Literature Association Conference), San Juan, Puerto Rico, April 2002.

National

“Theatre and Social Justice,” Team Leader. Co-presentation with Daniel Nadon, Lana Sugarman, Tetta Askeland, Terence Cranendonk, Brian Chandler, and Fred Rose. “Peace-PHS Conference, October 2019.

“Black Lives Matter: Intersectionality, Art, Violence and the Theatre of the Oppressed” Co-presentation with Denise Harrison, Evonne Fields-Gould, Laura Fong, Alexis Blavos, Dianne Kerr, Linda Hoeptner-Poling, Yuko Kurahashi, Seneca Falls Dialogue, Seneca Falls, New York, October 2018.

“From Shooting to Drinking Water: Playwrights Local’s *Objectively Reasonable* and Jeff Daniels’s *Flint*.” The 4th Biennial Africa and the Global Atlantic World Conference, Kent State University, Ohio, April 2018

“Environmental Pollutions, Individuals, and Communities: Henrik Ibsen’s *An Enemy of the People*, Cherríe Moraga’s *Heroes and Saints*, and Jeff Daniels’s *Flint*.” Comparative Drama Conference, Orlando, Florida, April 2018

Women’s Summit (Kent State University) “Women from Other Shores.” February 2018.

“War and Its Effects in Ellen McLaughlin’s *Ajax in Iraq* and *The Trojan Women*.” Comparative Drama Conference, Orlando, Florida, April 2017.

“Knowledge Building in a Collaborative Quilting Community.” Women in Leadership: A Spiritual Path to Activism, March 2017.

“Borders and Popular Culture Discovered in Paris, Stratford-upon-Avon, and London.” MMLA Conference, St. Louis, November 2016.

“Quilting Communities of Practice: Performing Threads of a Dialogic.” Seneca Falls Dialogues, Seneca Falls, NY, October 2016.

“Reclaiming Three Nineteenth-century African American Women’s Voices and Experiences through Neo-Utopian Visions: Carolyn Gage’s *Harriet Tubman Visits a Therapist*, Sandra Fenichel Asher’s *A Woman Called Truth*, and Lydia Diamond’s *Harriet Jacobs*.” Comparative Drama Conference, Baltimore, MD, March-April 2016.

“Theatre and Women’s Voices.” Women in Leadership Conference, Kent, OH, March 2016.

“Scientific Investigation and Artistic Experimentation of *Treasure Island*: The Fiction and the 2015 National Theatre Production.” & Popular Culture Panels Chair. Midwest MLA Columbus, OH, November 2015.

A Documentary Film Presentation (The Academic Trip to Seneca Falls) Women in Leadership: A Spiritual Path to Activism, Kent State University, Kent, OH, 25 February 2015.

“Moral, Ethical, and Posttraumatic Stress Disorder (PTSD) Questions in George Brant’s *Grounded*” American Society for Theatre Research ASTR, Baltimore, November 2014.

“The City of Many Faces: Three Books of Donna Leon’s Commissario Guido Brunetti Series” Midwest MLA (Modern Language Association) Dayton, Ohio, November 2014.

“*BLIND NESS* and Beyond: Partnership and Collaboration” THE INTERSECTION: Ensembles + Universities Symposium, New York City, October-November 2014.

“A Comparative Analysis of Three Plays on Disasters: *Omnium Gatherum*, *Carried Away on the Crest of a Wave*, and *Radio 311*” Comparative Drama Conference, Baltimore, MD, April 2014.

The Celebration of the “Historical” Community through Different Voices: Ping Chong and Talvin Wilks’s “Women of the Hill.” Mid-America Theatre Conference, Cleveland, Ohio, March 2014.

“An Examination of Ping Chong’s *Cry for Peace: Voices from the Congo* in New York City.” Comparative Drama, Baltimore, MD, March 2013.

“An Examination of The Geese Theatre Company’s Workshops for/with Offenders.” Comparative Drama Conference, Baltimore, MD, March 2012.

The Celebration of the “Historical” Community through different voices: Ping Chong and Talvin Wilks’s “The Women of the Hill.” Comparative Drama Conference, Los Angeles, March 2010.

“The Bond Street Theatre’s International Outreach Programs.” Mid America Theatre Conference, Cleveland, March 2010.

“Ping Chong’s Postcolonial Historicism: The East-West Quartet” Comparative Drama Conference, Los Angeles, March 2009.

“Community, Dialogue, and Oral Tradition through Performance: Ping Chong’s *Native Voices—Secret History*.” MATC (Mid-America Theatre Conference). Chicago, February 2006.

“Performance and History in the Classroom: A Staged Reading of *Cathedral of Ice*.” MATC (Mid-America Theatre Conference), Chicago, February 2006.

“Visual Research and Production Dramaturgy: James Schevill’s *Cathedral of Ice*.” Association of Theatre for Higher Education (ATHE) Conference, San Francisco, July 2005.

“Transforming Trauma in the Healing Space: Ping Chong’s *Children of War*.” Seminar at the American Society for Theatre Research (ASTR) conference, Durham, North Carolina, November 2003.

“Enhancing Students’ Learning: Using Critical Thinking from the Perspectives of Different Disciplines” Lilly Conference on College & University Teaching-West, Pomona, California, March 2003.

“Locating Feminist Theatre History in Multicultural Theatre History” Roundtable at the American Society for Theatre Research (ASTR) conference, Philadelphia, November 2002.

“Rethinking Multicultural Theatre Courses in the Margins,” Multidisciplinary Panel, Association of Theatre for Higher Education (ATHE) Conference, San Diego, California, July 2002.

PRESENTATIONS AS A GUEST LECTURER (Invited)

International

“Theatre Directors and Contributors in Japan in the 1950s and Translations of Musical” SSRU, Bangkok, Thailand, November 2018.

“Post-War Japanese Theatre” Regents University, London, September 2018.

“Regional Theatres in the United States” Toho Junior College, October 2017.

“Stanislavski in the United States” Toho Junior College, November 2014.

“Modern American Theatre” Toho Junior College, November 2011.

“Theatre for Social Change” Waseda University, Tokyo Japan, November 2011.

“Community-based and multicultural theatre in the United States” Japan Women’s College, Japan, October 2010.

“Contemporary Adaptations of Ancient Greek Plays,” Aoyama Gakuin University, Tokyo, Japan. May 2007.

“The State of Theatre Education,” Toho Junior College, Tokyo, Japan, May 2007.

“Asian American Drama and Literature,” Saitama University, Saitama, Japan, November 1999.

National

Keynote, “A Journey from a Different Shore” The 20th Anniversary, Asian Cultural Center, Indiana University, Bloomington, Indiana, October 2018.

Telling a Story: Documenting the Making of *Beyond the Mirror*. Invited Guest Speaker at the Global Knowledge Conference on Afghan and Iranian Diaspora Cultures and Communities Conference at California State University, East Bay. 22 October 2009.

“The Harlem Renaissance,” School of Theatre and Film, San Diego State University, February 2006.

“Hayao Miyasaki’s *Spirited Away*,” Department of Theatre and Dance, University of California, San Diego, November 2004.

Kent State University

“Traditional Japanese Theatre” Department of Modern and Classical Languages Studies, Kent State University. November 2009.

“Engagement Activities” School of Education, Health, and Human Services, Kent State University, June 2009.

“Representations of Asians and Blacks,” Department of Psychology, Kent State University. Spring 2005, 2006, 2007.

“How to Write Academic Essays in Japanese,” Department of Modern and Classical Languages Studies, Kent State University, September 2004.

“Teaching Multicultural Theatre,” Division of Enrollment Management & Student Affairs, Kent State University, January 2002.